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agreed, at about the same time, to go to the town of Duganzo to represent two comedias, for which she was to receive eight hundred reals, beside free transportation and *la comida* for herself and maid. Here we find settled definitely who *la gallarda* Jusepa Vaca was, perhaps the most famous actress of her time. She was the daughter of Juan Ruiz de Mendi, a theatrical manager, and of Mariana Vaca, and was the wife of Juan de Morales Medrano, *autor de comedias*, to whom she was married on December 27, 1602. She was still living in 1634. We learn also that that famous *autor*, Hernán Sánchez de Vargas, died in prison at Madrid, in 1644,—a wretched end to a long and chequered career.

These are only a few of the most famous *histriones* taken at random from Dr. Pérez Pastor's extremely interesting book, in which are noted the names of about fourteen hundred actors and actresses. It is the most important contribution to the history of the Spanish stage that has been made for many a year.

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ENGLISH LITERATURE.

The Complete Works of Edgar Allan Poe. Edited by JAMES A. HARRISON, Professor in the University of Virginia. New York: Thomas Y. Crowell & Co., 1902. (17 vols.)

The position of Poe in the world of letters being now well established, and the mists and shadows which ignorance and malevolence had cast over his life and work having been to a large extent cleared away, it was time that a scholarly, authentic, and definitive edition of his writings should be produced; and such an edition is that which lies before us.

Poe's own desire that "what I have written should circulate as I wrote it, if it circulate at all"—a desire too lightly regarded by former editors—has been the guiding principle of Professor Harrison. For the original texts he has gone, wherever possible, to the publications in which they first appeared, in some cases enriched with Poe's MS. annotations. Collation of these texts with that of the first edition of the collected works enables us to see the extent and character of the garblings, omissions, transpositions, and additions

of the first editor. Many interesting articles and reviews, never before reproduced have been discovered and authenticated, and much light has been thrown on the poet's life, opinions, and character from manuscripts and correspondence secured from many sources, and now for the first time given to the public.

An especially valuable feature of this edition is the fact that the writings are arranged in chronological order, thus showing not only the development of his powers, but also the modification of his views. For example, Poe wrote at three different times three widely different reviews of Hawthorne, which here appear in their proper order. The first editor chopped these up and, by jumbling fragments together, made a composite review which does not represent Poe's opinions at any one time.

The biography of Poe has been prepared with conscientious care, and much of the obscurity hitherto covering parts of his career has been swept away. We have here no "demoniacoseraphic" abnormality, as he has been depicted by some, but a hard-working man of genius manfully striving against many adversities and one unhappy weakness. His vigorous and independent criticism brought upon him the undying hostility of certain cliques, who, when his keen pen was no longer to be feared, took their revenge in blackening his memory.

This edition is further enriched by critical estimates of Poe's work, and by portraits and other illustrations.

Professor Harrison has so carefully gone over the whole field, that there can be but little, if anything, left for the most painstaking gleaner; and we cannot doubt that this will be accepted as the standard, if not the final, edition of Poe.

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A GLOSSARY OF AMERICANISMS.

A New Dictionary of Americanisms, being a Glossary of Words Supposed to be Peculiar to the United States and the Dominion of Canada, by SYLVIA CLAPIN. New York: Louis Weiss & Co. [1902?] 8vo, pp. xvi, 581. \$4. Sold by subscription.

Mr. Sylva Clapin, author of a *Dictionnaire canadien-français* and of *La France transatlantique*:

le Canada, has recently published, under this title, a somewhat pretentious work on the American vocabulary. Just what share Mr. Clapin had in the work is not quite clear: he himself makes no statement whatever. A "Preface of the Editors," whoever they are, presents the book to the public. The volume professes to contain 5,258 entries; the compiler has apparently discarded some "slang words of merely temporary vogue, mispronunciations, grammatical errors, and even wearisome repetitions," to be found in Bartlett, which contains more than 5,600 entries.

Among numerous omissions which we have noted are the following: *crow's nest*, "apple pudding"; *to go in snucks*; *doffer*, a child-worker in the Lowell, Mass., mills in 1825; *elder*, "a preacher, minister"; *horning*, "a chivaree"; *how do you segashuate*? "how do you do?"; *to toe the mark*; *to go up Salt River*; *to take a shine to*; *go-devil*, in the oil-regions, the "drill"; *primlcoes*, "one's best clothes"; *pope-night*; *pernickety*, *pernickely*; *Job's Coffin*, "the Pleiades"; *overlooker*, "an overseer"; *squinch-owl*, "the screech-owl"; *Cernean rite*, referred to on p. 1; *little bugger*, "little fellow"; *hot tamale*; *duck on the rock*; *curly maple* (only *curled maple* occurs); *frosh*; *traipse*; *spile-driver*, "pile-driver"; *near*, "stingy"; *to get onto*, "perceive, comprehend"; *democrat wagon*; *to cut a swell*; *Tunker* (cp. *Dunker*); *dinky*, adj.; *yammer*, "cry."

There are, moreover, many errors and misrepresentations, betraying a woefully insufficient acquaintance with the American vocabulary. We do not believe that *hominy* is common throughout the Union, though the use of the word is spreading. *Coon's age* is not limited to the South, nor is *ouch*. Decoration Day is said to occur "generally towards the end of May"; true. *Out of fox* is apparently a misprint for *out of fix*. Pigs are not always called *hogs*. *Hi-spy* is not limited to the vocabulary of little girls. *Goody-goody* means rather an excessively pious person. *Friends* is not in general use for "relations" (*i. e.* relatives). Many other words are not definitely located, the compiler thus leaving us to infer that they are generally employed; while a large number of words which are said to be limited to New England are used wherever immigrants from New England have brought them, especially in New York and the

middle West. For *vail*, p. 414, l. 16, read *tail*; p. 568, l. 11, read *wishes*; p. 573, l. 6 f. b., read *is*; p. xii, l. 16, read *preceding*.

What is the meaning, too, of such statements as these: "*abolitiondom*: a strictly grammatical word," etc.; "*meat market*: in [New?] England, a butcher's shop"; "*dead give-away* . . . also used as a verb"; "*crooked*: said of anything stolen"; "*daisy* . . . often used particularly when speaking of the physical attributes of a woman", etc.?

Appendix I, showing what words the Indians, the French, the Dutch, the Germans, the Spaniards, and the Mexicans contributed, and Appendix II, "substantives classed according to analogy" (whatever that means) have some value. Appendix III includes reprints of the following: "Americanisms", by Dr. Aubrey (from *Leisure Hour*); "Wild Flowers of English Speech in America", by Edward Eggleston (from *The Century*); "The Philology of Slang", by E. B. Tylor (from *Macmillan's Magazine*); and "The Function of Slang", by Brander Matthews (from *Harper's Magazine*).

This is not the best dictionary of Americanisms (despite some shortcomings Farmer's book is still vastly superior to it), and we hope the pride of Americans will not suffer it long to remain the latest.

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CORRESPONDENCE.

OLIVER GOLDSMITH AND GOETHE'S WERTHER.

To the Editors of *Mod. Lang. Notes*.

SIRS:—It is unfortunate that Mr. Ferguson did not consult the *Goethe-Jahrbuch* before publishing his article on Goldsmith and Goethe's Werther (M. L. N. 1902, Nos. 6 and 7). There is certainly no occasion to charge German scholars with having failed to take into account Goldsmith's influence upon Goethe during the Werther period. If there is, besides Shakespeare, an English poet who has been dear to the hearts of the German people, it is Oliver Goldsmith, and German scholars have always been ready to acknowledge his great influence upon Goethe and German literature.